

Spring 4-18-1999

Senior Recital: Vanessa DeVett, mezzo-soprano, and Anne Beavers, piano and soprano

Lehigh University Music Department

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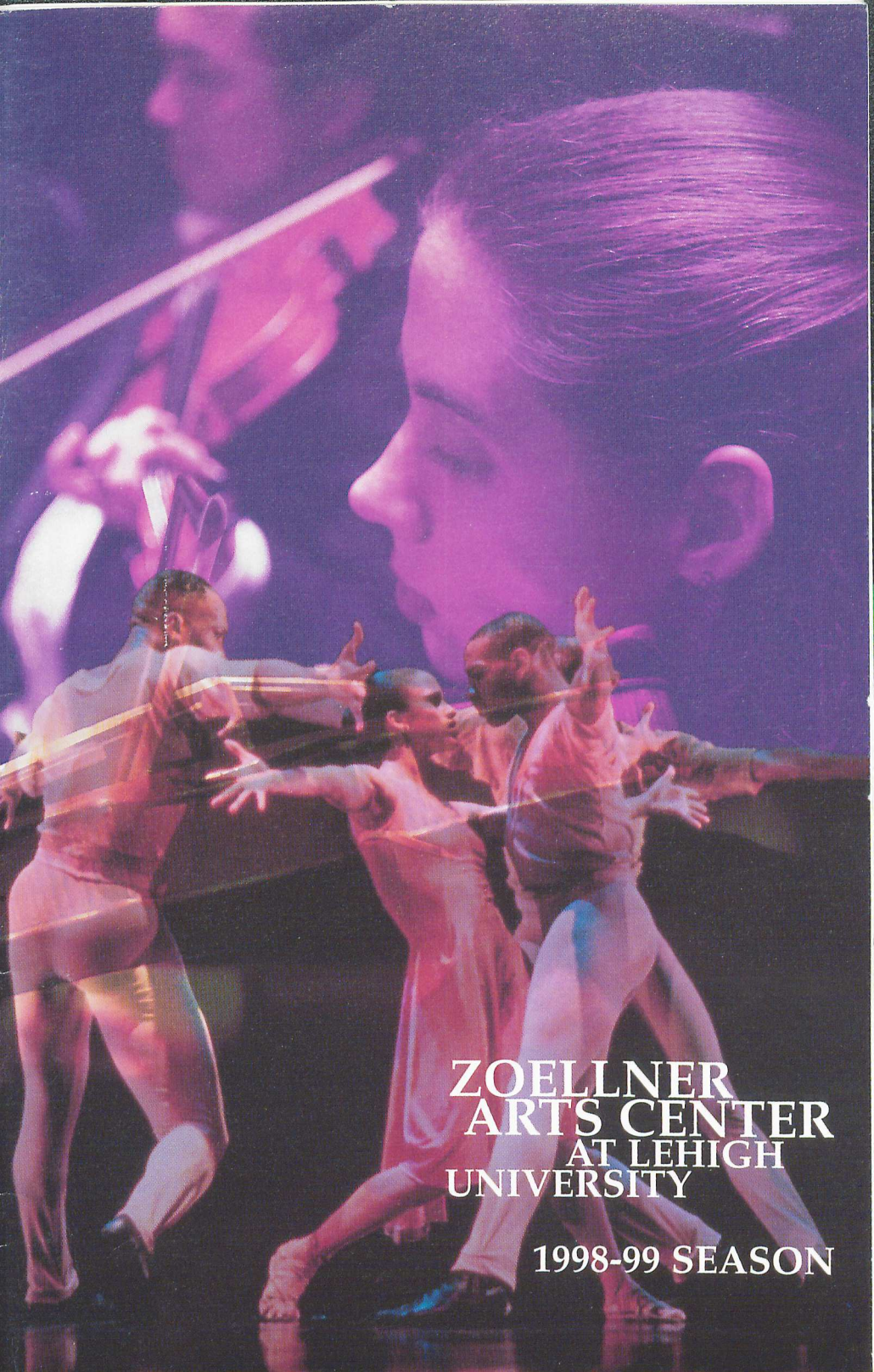
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*Lehigh University Music Department
presents*

A SENIOR RECITAL

VANESSA DEVETT

mezzo-soprano

assisted by
Eileen Wescoe, *piano*

and

ANNE BEAVERS

piano and soprano

assisted by
Patricia O'Connell, *piano*

Baker Hall
Zoellner Arts Center

Sunday, April 18, 1999
7:00 PM

*This performance is supported in part by
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PROGRAM

(1) "Carco sempre di gloria" George Frederick Handel
from *Splenda L'Alba in Oriente* (1685-1759)

(2) "Scacciata dal suo nido"
from *Rodelinda*

(3) NO Vanessa DeVett, *mezzo-soprano*
Eileen Wescoe, *piano*

(4) Fantasy in D Minor, K. 397 Wolfgang Amadeus Mozart
(1756-1791)

Anne Beavers, *piano*

(5) "Widmung," op.25, no.1 Robert Schumann
(1810-1856)
(6) "Der Nussbaum," op.25, no.3
from *Myrthen*

Vanessa DeVett, *mezzo-soprano*
Eileen Wescoe, *piano*

(7) Ballade in D Minor ("Edward"), op. 10 Johannes Brahms
(1833-1897)

Anne Beavers, *piano*

(8) NO
(9) Frühlingsglaube Franz Schubert
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(10) Duet from *Lakme*
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Anne Beavers, *soprano*
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Mary Butow, *percussion*

ABOUT THE ARTISTS

Vanessa DeVett has been singing ever since she can remember. Her first acting role came at the age of three as the lead in her church children's musical, *The Carrot Seed*. In high school, she participated in PMEA District, Regional, and State Choir Festivals, and the MENC All-Eastern Choir Festival. She also received "The Gilbert O'Day Choral Music Scholarship Award." She studied violin under Marguerite Miller and performed with the Suzuki Association of Central Pennsylvania for five years. Her high school musical experiences include *Mame*, *Music Man*, and *South Pacific*. She formed the vocal trio *At His Feet* with her sister Whitney and friend Alicia Keister. They have been singing together for five years.

At Lehigh, Vanessa is a Baker Scholar. She has participated in various programs in the music department including the Lehigh Choir, Overtones, Genesis Gospel Choir, Funk Band, Scenes from Opera and Musical Theatre, Brown Bag Recitals, and the LUVME Student Composer's Concert. She has been studying voice with Debra Field. In January, she participated in the ACDA Choral Conducting Competition and is currently conducting the Genesis Gospel Choir. She is a member of Phi-Beta Kappa and is currently working on her senior project through the College Scholar Program entitled "The Boy and the Tree of Animals: A Composition Based on the Study of Traditional African Storytelling," to be performed May 3rd. She would like to thank Debbie, Doc, Laura, and Paul for being a constant source of support and inspiration. Thanks to Eileen for always being willing to accompany her on stage. Love to Mom, Dad, Liz and Whit; without them, she wouldn't be who she is. "Sing to the Lord a new song; play skillfully, and shout for joy (Psalm 33:3)."

Anne Beavers is currently a senior at Lehigh and will be graduating in May with a double major in music and biology. Originally from Philadelphia, Anne grew up in Sterling, VA, a suburb of Washington, D.C. While at Lehigh, Anne studied piano with Hee Youn Kim during her freshman and sophomore years, and with Eugene Albulescu during her junior and senior years. She also has studied voice under Carolyn Sloan Smith throughout her four years here. She has performed extensively throughout the music department in noon recitals, Opera and Musical Theatre productions, the Lehigh University Philharmonic Orchestra, Wind Ensemble, LUVME, and the Percussion Ensemble. While at Lehigh, Anne has also been an active participant and leader in the Lehigh Christian Fellowship. For the last two years, one of Anne's favorite activities has been teaching children's piano lessons in both Nazareth and Bethlehem.

Upon graduation, Anne is moving to Guatemala for two years. She has accepted a position as an elementary school and English teacher with a Christian missionary agency called Students International. She will be working with Guatemalan children and their families and also with American high school and college students who visit on short-term mission trips. Pianos may be a little scarce down there but Guatemala's national instrument is the marimba so maybe she will have the opportunity to play a little percussion while she's there!

PROGRAM NOTES AND TEXTS

George Frederic Handel

"Carco sempre di gloria" from *Splenda L'Alba in Oriente*

"Scacciata dal suo nido" from *Rodelinda*

"Carco sempre di gloria" is from Handel's secular, solo cantata, *Splenda L'Alba in Oriente*. It was first performed in 1737, and was originally written for alto, strings, and basso continuo. Handel also composed, staged, and conducted 46 operas for the Royal Academy of Music in London.

In the opera, *Rodelinda*, Queen Rodelinda bewails the death of King Bertarido, unaware that he is alive and waiting for an opportunity to rescue her and their young son. Meanwhile, she pledges to marry Grimaldo under the threat of death. In *Rodelinda*'s apartment, Unulfo, who is in service to the King, tells Rodelinda that her husband is alive. Bertarido longs to see his wife and he sings a lament, "Scacciata dal suo nido," asking heaven for his faithful Rodelinda.

Carco sempre di gloria

Recitativo

Carco sempre di gloria
Fu l'altero Tamigi,
Ed emulò nella virtù, nel merto
I secoli passati,
E seppè unir,
Con generoso core,
Ad armonica cetra
Un casto amore.

Recitative

The proud Thames
Was always laden with glory,
And in virtue and merit equalled
The ages of the past,
Knowing how to unite,
With grandeur of heart,
The harmonies of the lyre
And a chaste love.

Aria

Sei del Ciel dono perfetto,
O virtù nel nostro petto,
Tu scherzando alletti il cor.
Ma se ancora un casto amore
Si congiunge al bel ardore
E beata l'alma ognor.

Aria

You are the perfect gift of heaven,
O virtue in our breasts,
May you playfully lighten our hearts.
But if you are a chaste love
Is united with noble ardour
The soul is ever blessed.

Rodelinda

Scacciata dal suo nido sen vola in
altro lido, nè sparge mai querele la
rondinella.

Driven from his nest, the swallow
flies uncomplainingly to other parts.

Wolfgang Amadeus Mozart
Fantasy in D Minor, K. 397

Mozart was an Austrian composer who, during his short lifetime, produced more than 600 compositions, including sonatas, symphonies, concertos, quartets, instrumental pieces, operas, masses, and other sacred works. Composed in 1782, the *Fantasy in D Minor* is one of Mozart's two fantasies. It has been called a masterpiece of this genre. Fantasy is a term that was adopted in the Renaissance for an instrumental composition whose form and invention spring from the fantasy and skill of its creator. Although not formless, fantasies are marked by the freedom of rhythm and tempo, exploration of instrumental virtuosity, and adventurous harmony and modulation.

Robert Schumann
"Widmung," op. 25, no. 1
"Der Nussbaum," op. 25, no. 3
from Myrthen

Schumann had a great outpouring of songs in 1840. He was a central figure of musical Romanticism, characterized by his self-expression, many literary associations, and lyricism. His most typical songs are those in which the melody is shared by voice and piano as in "Der Nussbaum," from *Myrthen*. In "Widmung," also from *Myrthen*, the lyrical element is set free while the piano "accompanies."

Widmung
Text by Friedrich Rückert

Du meine Seele, du mein Herz,
Du meine Wonn, o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich
schwebe,

O du mein Grab, in das hinab
Ich ewig mein Kummer gab.
Du bist die Ruh, du bist der Friede,
Du bist vom Himmel mir beschieden.
Daß du mich liebst, macht mich mir
wert,
Dein Blick hat mich vor mir verklärt,

Du hebst mich liebend über mich,
Mein guter Geist, mein bessres Ich!

You my soul, you my heart,
you my bliss, O you my pain,
you my world in which I live,
my heaven you, wherein I float,

O you my grave, into which
I ever lowered my cares.
You are rest, you are peace,
You are bestowed on me by heaven.
That you love me makes me worthy
of myself,

Your gaze has transfigured me in
my own sight,
In love, you lift me above myself,
My good spirit, my better self!

Der Nussbaum
Text by Julius Mosen

Es grünet ein Nussbaum vor dem
Haus;
Duftig,
Luftig,
Breitet er blättrig die Äste aus.

Viel liebliche Blüten stehen d'ran;
Linde
Winde
Kommen, sie herzlich zu umfahn.

Es flüstern je zwei zu zwei gepaart,
Neigend,
Beugend
Zielich zum Kusse die Häuptchen
zart.

Sie flüstern von einem Mägdlein, das
Dächte
Nächte
Tagelang, wüsste, ach! Selber nicht
was.

Sie flüstern, - wer mag verstehn so
gar
Leise
Weise?
Flüstern von Bräut'gam und
nächstem Jahr.

Das Mägdlein horchet, es rauscht
im Baum;
Sehnend,
Wähnend,
Sinkt es lächelnd in Schlaf und
Traum.

A nut tree grows in front of the
house;
Fragrant,
Airy,
It stretches out its leafy boughs.

Many lovely blossoms grow on it;
Gentle
Winds
Come to fan them affectionately.

They are always whispering two by
two,
Bowing,
Bending
Prettily their soft little heads for a
kiss.

They whisper about a girl who sits
Meditating
Night
And day, she herself does not know
about what.

They whisper - who could understand
So soft
A tune?-
Whisper of a bridegroom and the year
to come.

The girl listens to the rustling in the
tree;
Longing,
Imagining,
She sinks smiling into sleep and
dreams.

Johannes Brahms
Ballade in D Minor ("Edward"), op. 10, no. 1

Brahms was a German composer who mixed powerful Romantic characteristics with Classical inclinations. *Ballade in D Minor* is the first of the four ballades published in 1854. Brahms' inspiration for this particular piece was the Scottish ballad *Edward* from Johann Gottfried von Herder's folksong collection *Stimmen der Völker*. By comparing the tune of *Edward* with the poem that inspires it, one can see that Brahms was attracted by the poetic structure of his literary pattern.

Franz Schubert
Frühlingsglaube
Die Forelle

It has been said that there is a Schubert song for every occasion. Franz Schubert, of Austria, composed over 600 songs, or lieder, in the 19th century. In his songs, Schubert perfected the fusing of words and music. The imagery described by the poems is painted by the music and the piano figurations in the accompaniment are suggested by pictorial images in the text. *Die Forelle* was composed in 1817 to a text by the German poet, Schubart. Five years later, *Frühlingsglaube* set a poem of another German poet, Uhland. Both are strophic pieces, which means the music is repeated for each stanza.

Frühlingsglaube
Text by Uhland

The mild breezes are awake,
They rustle and stir by day and night,
They are at work everywhere;
O fresh scent, o new sound!
Now, poor heart, be not afraid,
Now everything must change.

The world grows lovelier every day.
One cannot tell what yet may happen;
The flowering will not end;
The farthest, deepest valley blooms,
Now, poor heart, forget your pain!
Now everything must change.

Die Forelle

Text by Christian Daniel Schubart

The Trout

In a clear brooklet,
with happy haste,
a playful trout
darted about like an arrow.
I stood on the bank
and contentedly watched
the merry fish bathe
in the clear brooklet.

A fisherman with his rod
stood on the bank
and looked on heartlessly
as the fish wriggled about.
So long as the clear water,
I thought, is not disturbed,
he will not catch the trout
with the hook.

But suddenly the thief
got tired of waiting. He
slyly muddied up the brook,
and before I realized it
he jerked his rod
and the fish struggled on the line,
and I, with my pulse beating high,
watched the betrayed one.

Frederic Chopin *Prelude No. 15 in D♭*

A native of Poland, Chopin composed in France and became one of the leading nineteenth-century composers, representing the Romantic piano tradition. Among his numerous piano works is a collection of 24 preludes. These were published in 1809 and use Bach's *Well-Tempered Clavier* as their model. Prelude no. 15 in D♭ has been called the *Raindrop Prelude*.

Vanessa DeVett
Love's Lantern
Martin Nystrom
As the Deer

Vanessa DeVett wrote *Love's Lantern* last year for voice, flute, clarinet, and cello in Composition II under the direction of Paul Salerni. The text comes from Joyce Kilmer who wrote the poem for his mother Aline. Kilmer says that singing is a gift from God, a serene light to shine in darkness, and a solace in loneliness. *As the Deer* is a contemporary worship song with text from Psalm 42:1.

Love's Lantern
Text by Joyce Kilmer

Because the road was steep and long
And through a dark and lonely land,
God set upon my lips a song
And put a lantern in my hand.

Through miles on weary miles of night
That stretched relentless in my way
My lantern burns serene and white,
An unexhausted cup of day.

O golden lights and lights like wine,
How dim your boasted splendors are.
Behold this little lamp of mine;
It is more starlike than a star!

As The Deer
Text from Psalm 42:1

As the deer panteth for the water,
so my soul longeth after Thee.
You alone are my heart's desire,
and I long to worship Thee.

You alone are my strength, my shield;
To you alone may my spirit yield.
You alone are my heart's desire,
and I long to worship Thee.

I want you more than gold or silver,
only you can satisfy.
You alone are the real joygiver
and the apple of my eye.

Robert H. Sloan
The Hill

Robert Sloan, a native of Pennsylvania, received his Bachelor and Master of Music degrees in piano and composition from the Philadelphia Conservatory. He was a minister of music in several churches in the Lansdale area and directed the Lansdale Conservatory for over twenty years. He composed *The Hill* for his daughter, Carolyn Sloan Smith, for her senior recital in May 1960 at Oberlin Conservatory of Music.

The Hill

Text by Rupert Brooke

Breathless, we flung us on a windy hill,
Laughed in the sun, and kissed the lovely grass.
You said "Through glory and ecstasy we pass;
Wind, sun, and earth remain, the birds sing still,
When we are old, are old..."
"And when we die, all is over that is ours;
And life burns on through other lovers other lips," said I,
"Heart of my heart, our heaven is now, is won!"
"We are Earth's best, that learnt her lesson here.
Life is our cry.
We have kept the faith!" we said;
"We shall go down with unreluctant tread
Rose-crowned into the darkness!"
Proud we were,
And laughed, that had such brave true things to say.
And then you suddenly cried, and turned away.

Carl Sigman and Bob Russell
Crazy He Calls Me

Jule Styne
Don't Rain on My Parade

Funny Girl made its debut in 1964 with Barbra Streisand as Miss Marmelstein. The musical is based on the life of Fanny Brice and her rise from burlesque to Ziegfeld Follies stardom to her troubled marriage to crooked Nicky Arnstein. *Don't Rain On My Parade* closes both acts with its fervent plea not to have more obstacles thrown in her path.

Crazy He Calls Me

I say I'll move the mountains, and I'll move the mountains,
if he wants them, out of the way.

Crazy he calls me, sure I'm crazy,
crazy in love, I'd say.

I say I'll go through fire, and I'll go through fire,
as he wants it, so shall it be.

Crazy he calls me, sure I'm crazy,
crazy in love you see.

Like the wind that shakes the bough
he moves me with his smile.
The difficult I'll do right now,
the impossible will take a little while.

I'll say I'll care forever, and I'll mean forever,
if I have to hold up the sky.

Crazy he calls me, sure I'm crazy,
crazy in love am I.

Don't Rain On My Parade

Don't tell me not to fly, I've simply got to.
If someone takes a spill, it's me and not you.
Don't bring around a cloud to rain on my parade.

Don't tell me not to live, just sit and putter.
Life's candy and the sun's a ball of butter.
Who told you you're allowed to rain on my parade?

I'll march my band out, I'll beat my drum.
And if I'm fanned out, your turn at bat, sir.
At least I didn't fake it, hat, sir,
I guess I didn't make it!

But whether I'm the rose of sheer perfection
Or freckle on the nose of life's complexion,
The cinder on the shiny apple of its eye,

I gotta fly once, I gotta try once,
Only can die once, right, sir?
Oooh, love is juicy, juicy and you see
I gotta have my bite, sir.
Get ready for me, love, 'cause I'm a "comer."
I simply gotta march, my heart's a drummer.
Don't bring around a cloud to rain on my parade.

I'm gonna live and live now!
All that the law will allow!
One roll for the whole shebang!
One throw, that bell will go clang!
Eye on the target and wham!
One shot, one gun shot and bam!

Hey, world, here I am!

Get ready for me, love, 'cause I'm a "comer."
I simply gotta march, my heart's a drummer.
Nobody, no nobody is gonna rain on my parade.

Johann Sebastian Bach *Wachet auf, ruft uns die Stimme*

Bach spuriously wrote this piece based on the fourth movement of Chorale #140. Originally written for organ, it was also arranged and performed by The Swingle Singers, a vocal jazz group, on their first album entitled, *Jazz Sebastian Bach*. The classically trained group began singing Bach in 1962 merely for practice in sight-reading and musicianship. The idea of "swinging it" naturally evolved from the rhythms inherent in so much of Bach's music, and the group's predilection for jazz.

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